

Charles Bailey

1850

STUDIES
OF
ANCIENT DOMESTIC ARCHITECTURE.

PRINTED BY W. HUGHES,
KING'S HEAD COURT, GOUGH SQUARE.

STUDIES
OF
ANCIENT DOMESTIC ARCHITECTURE,

PRINCIPALLY SELECTED FROM ORIGINAL DRAWINGS IN THE COLLECTION OF THE LATE

SIR WILLIAM BURRELL, BART.,

WITH

SOME BRIEF OBSERVATIONS ON THE APPLICATION OF ANCIENT ARCHITECTURE

TO THE

PICTORIAL COMPOSITION

OF

Modern Edifices.

BY EDWARD BUCKTON LAMB, ARCHITECT.

“We ought to look to the buildings of other times, not for patterns, but for studies. The mere copying of a former style in individual examples of it, will never produce what will deserve to be honoured by the name of style in its turn. We may allowably enough *extract* all that we can from the works of our predecessors, but unless something of our own be added,—unless some fresh vitality be infused into it, what should be *art* becomes no better than *manufacture*—more clever perhaps than tasteful, and even if tasteful, devoid of all geniality.”—CANDIDUS.

LONDON: JOHN WEALE.

M.DCCC.XLVI.

TO SIR ROBERT FRANKLAND RUSSELL, BART.

SIR,

The interest you have always taken in the Ancient Architecture of England,—your acquaintance with the Art, which is fully manifested in the works you have produced and gratuitously bestowed,—and the taste you have evinced in the desire to carry out Ancient Art in the spirit of the Mediæval Periods,—induce me to dedicate my humble efforts to you, trusting that what I may require in skill in this work may be in some measure balanced by my zeal for the Art which I follow as my profession, and which I would endeavour to re-establish in the honourable position of one of the Fine Arts.

With the greatest respect,

I have the honour to be,

SIR,

Your much obliged and most obedient Servant,

EDWARD BUCKTON LAMB.

26, Charlotte Street, Portland Place.

P R E F A C E.

As Studies of the general character of the Domestic Architecture of the mediæval periods, as hints for the continuation of the national style of art, and inducements to apply a better system of composition than is now in practice, but not as precedents to be copied and re-produced, the following Plates are issued to the public. Most of the subjects have been selected from original drawings from the collection of the late Sir William Burrell, Bart., now in the British Museum, and the others have been taken during the Author's professional tours.

Independently of their serviceableness as studies, the Plates may possess interest for many as topographical illustrations, and as memorials of several buildings which have since either been destroyed or deprived of their original character. Those, however, requiring information as to the localities of the respective buildings, their dates, histories, and other particulars, are left to seek for it in professedly topographical works: here they are spoken of exclusively with reference to artistic criticism elucidated by direct example.

To produce what shall be at once a readable and an instructive volume, ---one that shall teach the reader to think for himself, and enable him to give opinions founded on reason, and on principles of art, has been the object of the writer. Were the work intended for professional men alone, such character of it might not be the best recommendation, because they do not---at least they ought not---to stand in need of instruction of the

kind. Even they, however, may perhaps be able to profit by some of the remarks in what is addressed more expressly to the public,---that is, those whose education and cultivated taste ought to qualify them for encouraging art worthily, in the same degree as fortune enables them to employ its services. It is upon their appreciation of the art that the destinies of art depend; and it is no more than just to own that for the comparative advance our art has made of late years, and for the greater attention now bestowed upon it, it is in no small degree indebted to the exertions and influence of those who come under the designation of Amateurs,---a name which, if borne worthily, will command the grateful respect of every true Artist.

OBSERVATIONS
ON THE
APPLICATION OF ANCIENT DOMESTIC ARCHITECTURE TO THE
PICTORIAL COMPOSITION OF MODERN EDIFICES.

At the time of its being re-introduced and adopted into modern practice, so very ill was our Mediæval Architecture understood, so great was the ignorance that prevailed even as to its very nature, constitution, physiognomy, and so completely was even that ordinary sort of good taste, which is founded upon good sense, disregarded, that notwithstanding its evident and almost total unfitness for the purpose, the Ecclesiastical style of former times was taken, or to speak more correctly, mistaken as one for imitation in modern residences, while our Ancient Domestic Architecture, examples of which are—or were then, at least, sufficiently numerous and varied, both in towns and in the country, was overlooked altogether. Church windows, or something like church windows—spruced up and divested of all characteristic finish and detail—entitled a modern house to be called a Gothic mansion. In like manner a line of battlements, and perhaps a turret or two besides, were deemed quite sufficient to constitute a very passable “castellated style.” Then, again, we had Gothic cottages—perhaps the race is not yet quite extinct—spruce little things, whose *gothicism* lay in their having pointed arch apertures for windows. In short, had it been intended to parody and burlesque our former styles of Architecture for the purpose of bringing them into contempt, hardly any better mode could have been devised.

We can now laugh at such things as supremely ridiculous, although the laugh will not be joined in cordially by every one—not by those who have had such flagrantly absurd taste entailed upon them by their immediate predecessors, and perhaps at an enormous cost. Even yet, however, Ancient DOMESTIC Architecture is not sufficiently understood. In regard to certain individual features that serve as distinctive marks of buildings of that class, it may be allowed to be tolerably well understood at the present day; yet hardly is it so in its nature as a *style*—as one capable of expressing itself distinctly, decidedly, and without any affectation even on ordinary occasions. In like manner, as there may be a great deal of aim at character by means of certain pretentious features, yet, after all, little of it in the

general composition, and just as little of artistic effect,—so may a very strong degree of character be kept up or produced where there is apparently scarcely any thing to account for it. In Art—and I would wish to assert such high title for Architecture—it is only what would be called a few trifling touches that frequently constitute all the difference between the masterly and the trivial. Unfortunately for Architecture, it has not been considered necessary to teach more than elementary forms, without regard to their value and effect in combination; in other words, without regard to composition and character. It is true, the really *artistical* lies beyond the limits of the *teachable*; yet for that very reason ought students to be impressed with the necessity for striving to advance beyond mere rules—the necessity for self-thinking.

It is as studies of genuine Old English Architecture, of the purely domestic class, that the accompanying Plates are offered,—not as examples expressly suited to modern purposes, and what may with propriety be followed literally, but as exhibiting the truthfulness and expressive power of the style even in its most unpretending form, very few of the subjects having any thing at all in them even approaching to decoration. For which reason it may perhaps be the easier to make out from them in what it is that character and the groundwork for character, apart from the heightening effect of ornament, consist. In addition to the merit of possessing decided character—if sometimes that of mere homeliness, the buildings here shown have that of being totally free from affectation. Purpose is expressed with sincerity, in some instances even naïvely; and simple as the architectural forms are, the mere arrangement of them is attended with more or less picturesque effect. Features that are in themselves indifferent, or even bad, frequently *tell* admirably merely in consequence of their situation, by coming in so happily as to relieve all the rest. In such cases they may be compared to those apparently random touches which impart spirit to a painting. On the other hand, there may be ornament and features expressly intended to be ornamental, yet productive of scarcely any—at least of no corresponding degree of effect; and in spite of painstaking accuracy as to individual parts and details, the result may be very unsatisfactory, unimpressive, tame, and insipid,—a result totally inadequate to the means employed and the cost incurred.

Mere accident has frequently done much for picturesque effect in Architecture, more especially where buildings have been altered or added to; but accident alone will not serve the architect—and to say the truth, many seem to be more anxious to get rid of than to avail themselves of any unusual circumstance that requires, or at least allows opportunity for deviating from usual modes of treatment. The architect ought to be able to command and secure both character and effect, instead of trusting to their coming by sheer *good luck*; and when they do come, perhaps he is unable to account for them. It is an humiliating truth, but truth nevertheless, that very low views—utterly derogatory to it as art—are entertained of Architecture, both by those who follow it as a profession and by the public. For the latter there is more excuse than the former; since if they are ignorant it is

because they are uninstructed—kept in ignorance by those who at least ought to be able to inform them better. The mere bluster of fine phrases and pompous words, put forth by way of asserting the claims of Architecture, very ill-disguises the degrading fact, that as a fine art it is held to have been long ago so completely worn out, that nothing is now left for it but to mimic with what ability it may the efforts of its palmier days, when it was permitted to indulge its native impulses uncontrolled by the fetters of all-enslaving PRECEDENT. However they may differ in other respects, servility is alike the badge of all—of the ‘Goth’ as of the ‘Greek,’ of the ‘Greek’ as of the ‘Goth.’ The universal *refrain* is: Copy, copy!—accordingly copying is made the Alpha and Omega of the art, and the public—that is, the thinking part of it, wonder very justly that Architecture, advanced as it has been to the merely mechanical, should rank as a Fine Art at all.

As in beauty, expression of countenance is often more than a match for charm of features and complexion,—elegance of manner far more striking—at least more captivating than that of figure,—the one showing only physical, the other intellectual superiority,—so too in Architecture the expressive, the piquant, and the picturesque, are more valuable than that *regular* or *by-rule* concocted beauty, which, made up according to recipe, can be furnished according to order. In art, the difference between the mediocre and the excellent frequently depends upon circumstances, which, if not imperceptible, quite escape attention. It may be occasioned by a mere touch, the more or the less. The equally charming and provokingly indefinable *non so che* in which lies the very essence of the art, is not to be attained by the observance of rules alone, however sound or judicious they may be in themselves. But unfortunately for Architecture, the too great dependence upon mere rules has tended to check all aim at any thing beyond them; and to such preposterous extent are the prejudices thus fostered carried, that to say of any thing that it is contrary to rule, is tantamount to condemning it at once without further inquiry.

It is possible for happy effects in Architecture to arise out of mere accident, but, as already said, mere random hits of the kind are hardly sufficient for the architect’s purpose; he must be able to ensure effects, which can only be done by being able to trace them to their causes,—to command character of the express kind and degree suitable to the occasion, which can hardly be accomplished without thoroughly knowing in what it consists. When determined upon, positive features can be put into a design, and there they will remain; but it is not so with character: it is not something fixed, definite, that can be measured by compasses and ascertained by calculation. As regards the character of individual features, such as doors, windows, &c., if proper examples be followed, they will of course in themselves be good; yet they are only *parts*, and by what is here said of character is to be understood that kind of it which results from the consentaneous expression of the separate parts, all conducing, whether by harmony, by contrast, or by mutual significancy, to that general amount of character which should make itself felt in architectural composition. This quality is the more valuable, because it does not add to

the architect's "estimate:" on the contrary, the same, or very nearly the same features may be made to produce decided difference, by the manner in which they are applied or combined; so that while in one case there shall be no individual character at all, in another there shall be a very striking degree of it. Neither does character depend upon number of features or quantity of detail; for there may be more of character, more of effect, and more of artistic skill displayed in a small building than in a large one—in a plain and economic than in an enriched and expensive one. It may be said, that if a building be plain, it will of course possess the character of simplicity: this is a mistake. In art, that alone properly deserves the name of simplicity which is at the same time complete, and whose peculiar charm a touch more would seem to impair. Bareness,—unfinishedness,—are so far from constituting simplicity, that they sometimes destroy it: there may be, for instance, no simplicity—whatever other merit there may be, in a composition where one or two features are decorated, and all the others left quite plain,—even though the decoration should be of the most sober kind. Still there may be a very great effect of an opposite kind—namely, *picturesque* effect, produced, with scarcely any sort of finish at all; because this last quality is produced by what is destructive of the other—by contrast, irregularity, and inequality.

The convenient distribution of the apartments should be the foundation of the picturesque, the groundwork of the superstructure, and on this principle alone can the picturesque be considered beautiful; the size and situations of the rooms determining the general outline, aiming rather at uniformity, as natural to the dignity of Architecture, than twisting the rooms into all kinds of unmeaning, inconvenient, and costly forms and positions, for the purpose of creating what is intended to be a pictorial composition. Nothing can be more derogatory to the dignity of true art than the evident appearance of having been created for the picturesque alone: distortions of a building for the purpose of showing a gable in an inconvenient position, a chimney-stack without a flue, or a series of blank windows, are deceptions so evident to the eye, that the mind turns from the contemplation with disappointment and dissatisfaction, instead of viewing them with the pleasurable sensations which must result from a well-arranged plan, evidently combining the convenient disposition of the apartments and the appearance of comfort, expressed by the appropriate positions and forms of the subordinate parts. A porch, a turret, a gable, or a window, when in its original position may be pleasing to the eye and to the mind, but when indiscriminately applied to another building, because of its beautiful appearance and the supposition that it will also cause the same feelings in its change of position and condition,—the result of such change is too frequently disappointment in consequence of the want of fitness, if not of meaning, in its application.

Although the good or bad effect of a building depends in a very great degree upon its outline, and its light and shade, these should be considered merely as the necessary adjuncts to its expression of fitness, strength, durability, and cost.

The arrangement of plan, either uniform or picturesque, being once determined, the next most important point is to dress the superstructure in such manner as shall convey in its form and features the purpose for which it is destined, not only in the main outline, but the subordinate parts. Perhaps in none of the Fine Arts do the difficulties by which all art is beset appear so great as those by which Architecture is trammelled, associated as it is with styles, dates, forms, and prejudices, and admitting of so little comparison with nature, to which the other Fine Arts are so easily referred.

In modern Architecture, few attempts have been made to shake off these fetters; the known forms of art have been re-produced, to the inconvenience of arrangement and propriety; and instead of bending art to the improvements which increased refinements are constantly crowding upon us, we endeavour to force new ideas into antiquated forms, and thus, by a retrograde movement, even shun novelty when it presents itself to us spontaneously and might be adopted legitimately, by blindly adhering to long-established precedent. It would be absurd to say that precedent should be entirely disregarded, as in so doing, unless we produce a complete revolution in Architecture, we should at once destroy all character and association, and by that means lose much of the gratification which attends an acquaintance with Architecture; but the re-production of ancient forms can never be the means of *continuing* the art as it was practised by those whom we affect to *imitate* by merely doing exactly as they did under widely different circumstances. The adoption of the improvements necessarily resulting from advancing refinement has ever influenced Architecture. The whole history of the art, in our country in particular, attests this. Almost every successive century produced some marked change,—some one of those distinct modes which we designate *styles*, though all belonging to one general style. Be it especially observed too, that such successive changes were always gradual and uniformly progressive: there was, in those days, no such thing as the re-assumption of any former style. Wherefore there is reason to believe, that had not an entirely new direction been given to Architecture in the sixteenth century, the very latest Gothic or best Tudor might have been carried on much longer, and would have acquired fresh spirit and energy. We of the present day, are, on the contrary, at once exceedingly strict and exceedingly lax,—most bigoted in some respects and most latitudinarian in others; for though shocked at the idea of presuming to treat any one style with artistic freedom, our taste is so pliant that it accommodates itself to nearly all styles alike, just as whim or fashion brings them by turns into vogue. For all the styles we possess we are entirely indebted to those who have gone before, not even attempting to make any addition of our own to the general stock; whereas by *continuing* the same spirit which marked the works of preceding ages, we should in a short time work out a style accommodated to our actual requirements, and at the same time marked by æsthetic quality. The modern inventions and mechanical improvements which have added so much to our domestic comforts, would then be made subservient to ornament, and would be applied more

consistently than is done at present; and the main principle of beauty in Gothic Architecture, which may be considered *a harmonious combination of small parts*, could be more aptly and completely exemplified.

Outline applied to architectural composition, as a whole, may be considered the form which the mind *conceives* rather than the eye *perceives*, and is formed by imaginary lines surrounding the whole object, not passing upwards or downwards into the various ramifications of the composition, but from one external point directly to another, and thus uniting the whole into one mass. What this form should be, so as to render it agreeable to the eye, must depend greatly upon the principles before mentioned, preserving for the principal features that prominence of position and decoration which their fitness and purpose demand, and in so blending the subordinate parts that their expression shall be such as will assist in attracting the eye to the main objects. By these means, those parts which ought to be the points for the eye to rest upon, will be consistently marked, and the degree of importance given to each part will be the means of producing that variety of form so essential to the effect of harmony in the ensemble. The mere distribution of the parts so as to produce a convenient arrangement of masses, may be considered the mechanical construction of the picturesque; but to give those masses pleasing forms, beauty, variety, consistency, harmony, &c., requires well-disciplined taste and feeling for the subject.

As all objects make an impression upon us in the first instance by their general outline, it becomes obvious that this should be prepossessing, in order that the mind should be satisfied at the first glance. If uniformity be the main character of the outline, it will require some attention to prevent its being monotonous; a few breaks in the line of roof, although symmetrically disposed, would be enough for this object, but a great number would create confusion, and, if uniform, would rather add to the monotony. In buildings of a varied outline, a great number of breaks, if all nearly of the same size, become monotonous; but a leading feature, large enough to arrest attention, at once varies the composition and renders it more pleasing. Gables of unequal angles, and great varieties of form, produce discordant effects, owing to the eye being led to opposite and distant parts, instead of being concentrated on the main features by the harmony of parallel lines and equal angles. Chimneys irregularly disposed in single shafts, equal in size and ornament, distract attention; whereas even a single shaft of a more ornamental nature, or a few together clustered, appropriate decorations and greater elevation being given to those connected with important apartments, and greater care in the grouping, without the use of those miserable shifts for imperfect study—false chimneys, would be sure to produce good effect. Stone gables and wood verge-boards in the same relative positions are equally destructive to harmonious outline and effect.

Light and shade are as essential to effect in Architecture as in Painting; though the architect, indeed, cannot, like the painter, command at will happy accidents for that

purpose, since his lights and shadows, and the degree of his light and shade, are continually varying according to the season of the year, the hour of the day, and the state of the weather; and if a passing cloud or a stormy sky do produce an accidental good effect, it is so transitory that he can never for a moment think of depending upon such aid. In this respect the works of painters and architects disagree, the former calling in effects almost to the sacrifice of truth, which the latter never can do;—no artificial arrangement of light and shade which would in the least affect the fitness of the building can ever produce a satisfactory result: the violation of truth must ever be fatal to architectural composition. The architect must always bear in mind that the same power of invention, and knowledge of form, of harmony, light and shade, and all other principles of art, which constitute a perfect master of painting, are equally necessary for him, with this difference, that the one produces his effects from the palette, in his study, whilst the other, like the sculptor, creates all his effects in solid materials.

The distribution of light and shadow which is to be obtained by the architect must depend upon the relief given to the essential parts of his building. If a mere uniform flat surface is to be rendered picturesque, it will wholly depend upon the proper arrangement of the cornices, doors, windows, and other parts which may be required for its actual purpose. This is particularly the case with street buildings, whose fronts, however rich they may be in decoration, are usually limited to one general unbroken surface; but in country ones,—which are free from all the restrictions of Building Acts,—even where general uniformity of mass is adopted, flatness of surface may be corrected by partially breaking it up; that is, by throwing out bays, or similar projections: and in like manner, variety of outline, or skyline, may be produced by chimneys, gables, lucarnes, dormer windows, &c.; the roof being a very important part, both as regards character and effect, in buildings which show themselves from various points of view, and which, beheld from a distance, are frequently defined to the eye only by their outline above.

As to the due proportions between solids and voids, or the quantity of window-opening and the breadth of the spaces between the several apertures, it were just as idle to pretend to lay down any express rules, or even general directions, as to determine the proportion between the quantity of light and shade proper for a picture. What is very good in one case may be very improper—at least very injudicious—in another; for the most opposite modes of treatment may be proper or not, according to the particular occasion; and it is only quackery that deals in infallible nostrums for every occasion alike.

Our ancient Domestic Architecture admits of great freedom and variety, both in regard to *quantity* of opening and to the position of the windows themselves, and their difference as to sizes, whether of height or breadth alone, or of both together. There may be very large surfaces of window in one part of a front, and very large surfaces of wall in another; counterbalancing, as it were, each other; so that upon the whole a satisfactory proportion as to solid and void is kept up. Nor are the windows themselves merely so many single

glazed apertures, but are subdivided by mullions and transoms into so many lesser apertures, by increasing the number of which, the general openings of the windows may be enlarged *ad libitum*, both as to width and height, without becoming gaps, and producing the appearance both of weakness and chilling blankness. The windows are, or may be rendered, highly decorative features in themselves; whereas in the Italian style they are mere apertures, which, as architectural features, entirely depend upon the dressings around them.

At the same time that variety, both as to decoration and form, is admissible, harmony of form should be strictly attended to,—and the main outlines should partake of the same character: a very small difference or increase of ornament in the most important feature is sufficient for the eye to rest upon as the leading point to which all others are subservient. On the windows themselves, much of the effect of light and shade depends; and as in Domestic Architecture these are usually the most important features of external composition, too much attention cannot be bestowed upon them. Relief may be produced in many simple ways, even in a square building: a few breaks in the coping, a cornice with here and there a flower or shield in it, labels over windows, and other things of a less important nature, when carefully introduced, produce a brilliancy on a plain surface which otherwise would be dull, flat, and heavy. Breadth and repose may also be given to the blank parts of the surface by contrasting them with the divisions of the windows by mullions and transoms, and thus materially assist the effect, and add value to the decorative features, however simple these latter may be. A mere spot on a plain wall, such as a crest projecting slightly from the surface, or a sunk panel with a shield, or even the different construction of a portion of the masonry, or the arrangement of different coloured bricks, and many other equally simple and unexpensive expedients, may be resorted to, to produce character and effect,—even more than are now sometimes attained by ostentatious affectations,—by projections or deep recesses *purposely* built to create lights and shades, and obviously creating inconvenience and discomfort by the endeavour to force effects. It should be always understood that it is the province of the architect to render that beautiful which is evidently useful.

In the Grecian and Italian styles, symmetry of elevation is almost a *sine-quâ-non* in design; therefore, when he employs either of them, it is incumbent upon the architect so to arrange his plan as to preserve perfect regularity in front,—so much so, that if it can be accomplished no other way, even artifice becomes allowable;—a sham window where there is no real aperture being more excusable than the omission of a window altogether in what ought evidently to be a continuous series of them: for at any rate the sham window answers all the purpose of a real one in the external design, whereas a blank space, interrupting the series, would be a positive eyesore, and proclaim at first sight the architect to be a bungler, utterly incapable of reconciling the requirements of plan with those of elevation. But in the Old English Domestic or Tudor style, which freely admits

of irregularity in the arrangement of windows, sham windows are so far from being excusable on the plea of necessity, that they actually destroy the piquant expression and picturesque appearance that might otherwise take place.

When, indeed, uniformity can be obtained without evident inconvenience in the arrangement of the plan of a building, it should be adopted, because uniformity and regularity tend to dignity in Architecture; but in Domestic buildings this quality can scarcely ever be obtained without some sacrifice, because the apartments in a house are constructed for different uses, and of various sizes,—therefore external uniformity can hardly be attained without masking or false construction. Besides which, perfect regularity of design in Domestic Architecture on a moderate scale is more likely to produce only formal insipidity, a quality the very reverse of the formality of stateliness.

The dignity of Architecture may be fully established by the truthfulness and utility of the application of the subordinate parts to the whole edifice; but any slavish adherence to precedent, and the re-production of ancient forms at variance with modern improvements and convenience, however they may be disguised, would be to the perversion of good taste, truth, and sterling merit.

A blank wall, corresponding in general outline to one pierced with the requisite openings for its fitness of purpose, may be rendered exceedingly interesting and picturesque, by the accompaniments to the building being ornamented,—care being taken, however, that the ornament shall form parts of the construction, or be connected in some way with the uses of the building, or situation or station of the proprietor, and not be merely hung on like specimens in a museum, and with as little connection with each other: such adjuncts should be as much united with the main fabric, and should bear the same relation to it, as the branches, leaves, and fruit of a tree bear to the main trunk.

Light and shade may be aided by projecting chimney-stacks upon corbels, by buttresses,—a bell turret, a hood, heraldry, mottos on ribands, panels with suitable bas-relief,—occasionally by a terrace or garden-seat with projecting roof,—by variation of materials, or by many other means which must be left for actual circumstances to suggest, so as to give this part of the building sufficient effect to balance with that of a corresponding size, but at the same time keeping it so subdued as to mark its subordinate office. In too many instances blank walls of this nature are left to be ornamented by the gardener, but this becomes a work of time, and in the end fails to produce that satisfactory feeling which a proper architectural arrangement would induce; nevertheless the aid of the gardener may be usefully called in,—and then the more severe forms of art may be

“Deck’d in Nature’s gaudiest hues.”

In addition to the lights and shades produced by the various breaks and subdivisions in a building, the openings of windows, doors, and recesses are to be taken into account, although in the Old English style, owing to the divisions by mullions and transoms, the

windows do not tell as mere masses of shadow, but may perhaps be considered more as enrichments possessing great relief, and as a series of panelling. Yet this, as has already been observed, is rather a valuable peculiarity in the style than the contrary. The genuine character of such windows is, however, frequently either lost sight of, or not understood, in many modern imitations, even such as are tolerably correct in regard to the details themselves, owing to no attention being paid to the relative *proportions* of the breadth of mullions and that of openings. Thin mullions, or, what is just the same, too wide spaces or "lights," are sure to produce a poor, meagre, and *wiry* effect. In all Architecture where the building is in a style by which we can refer it to known and existing forms, even in what is the continuation of a former style, the original character should be kept up; when the propriety, consistency, and pleasure derivable from the employment of it will all be augmented by association, and we may ultimately arrive at a national style of art, blending all the known forms with modern improvements and comforts, on the soundest principles of philosophy.

The difficulties by which the application of a former style of Architecture to modern purposes is attended arises from the supposed necessity of re-producing the ancient forms, literally and according to rule and rote; it being mistakenly believed, that in merely doing so, all the skill, taste, and ingenuity of the architect consist. Yet that reduces the architect to the level of the mechanic: destroying all artistic freedom, it destroys all artistic ambition—all generous aim; and so far from tending to keep up Architecture in its purity, such bigoted inflexibility ultimately works its degradation; for that spirit which might be kept alive by being judiciously refreshed from time to time, is at last quite worn out. As it is reforms that prevent revolutions, so in art it is the liberty of making gradual and almost imperceptible changes that prevents sudden and violent transitions, whereas a style that has long been treated as if really incapable of making the slightest advance, because no advance has been permitted, is at last scornfully discarded as thoroughly worn out. Had the architects of the fourteenth century determined that their art should stop short there; had they agreed to abide by what had been done, abandoning the idea of proceeding further, as an attempt equally dangerous and hopeless, we should have had neither King's College Chapel nor that of Henry VII.; we should not have had the Tudor Architecture at all. So long as the pointed style was carried on—that is, until it ultimately merged into the Italianized Elizabethan, invention was freely exercised upon it in all its stages, accommodating it to advancing civilization and improved modes of living.

As fresh combinations were required, so were they adopted, but still with due regard to the preceding style, though their character was marked and distinct, and associated with the customs of the advanced period. It will probably be said, that in those times no other style of Architecture was known,—that it was practised by a large and powerful community, and planted in every nation under the Christian sway: this, no doubt, was the cause of the similarity of style and of the uniform practice until the great change in the sixteenth and

seventeenth centuries, when the influence of the masonic craft had nearly ceased, and the art was practised by individuals who appeared to have acquired a taste for novelties without a knowledge of one proper principle to guide in the adoption of them. In still later times, when the travelled artist came fresh into practice with his stores from nearly every quarter of the globe, the admiration which he felt for every sketch he had taken on the spot, created the idea of re-producing the buildings of antiquity; and instead of applying himself to the study of the principles of composition, and following in the steps of those whom he blindly revered, he was content with the mechanical copy applied indiscriminately for every situation and purpose; and the difficulties he had to contend with in this *misapplication* were the means of distorting the art to meet the improvements which the altered customs of the times had pressed upon society.

The application of ancient art to modern purposes would be greatly facilitated were somewhat of the spirit which prompted the artists of former times infused into our practice at the present day; and if the remains of art were only measured and copied for the purpose of study, in order to ascertain upon what principle, consistency of effects, harmony of form, and fitness of purpose, were then attained, the *continuation* of our National Architecture in the spirit of the ancient period might fairly be anticipated. At the present moment it certainly would be next to impossible to create a perfectly new style possessing all the requirements for giving it a permanent standing in art.

A really national style is like the language of a nation: the latter may receive fresh accessions—new coined words and phrases, almost every day, without its original elements and genius being destroyed; and so is it, or ought to be, with the other: for new wants it must provide new accommodations, just as language finds new words for new ideas;—in short, it should keep pace with the advance of the mechanical arts, and with those refinements which have spread throughout society.

That Gothic Architecture is unquestionably our national style few will dispute, but owing both to the neglect it has been subject to, and to the introduction of other styles, it has not acquired that perfection which it might have done, had it been continued uninterruptedly in the manner it was advancing in former times. It is impossible now to say what—had it been so continued—might have been its state at this period, possessing as we now do such an abundance of information relative to the art in various countries; but with this knowledge and the spread of civilization in distant parts of the world, what has been done to elevate Architecture to the position which it once held? Where has there been an original and consistent application of art on sound principles? We have buildings of importance and magnitude, but few of them possess any marked character to identify them with the present age; yet many of them have been lauded to the skies, because they have been faithfully *copied*—that is, in bits here and there—from some known work of former times! This wretched incompetency in the artists of the present day is not confined alone to Architecture, for all the arts connected with Architecture are just now

following in the same wake: internal decorations cannot be good unless they are some vile copy of the works of Raffaele, or other great master; stained glass cannot be beautiful unless the figures have wry necks and crooked limbs; and even manufacturers are touched with the same mania, and all the worst rubbish of art at its worst periods is sought after for precedent. Precedent, as has been well observed, is the very rust of art—the canker that feeds upon its vitality: by precedent is here understood the abuse of it, that slavish and superstitious adherence to it which paralyzes all invention. And to such preposterous length is this idolatry of precedent carried, that the most impure and poorest decorations—such as are evidently capable of improvement—are copied as scrupulously as the very best. The worst conceits of the Pompeian—the tawdriest crinkum-crankums of the Louis Quatorze style, are *fac-similized* by our decorators, as if the taste displayed in them were so pure and so perfect, that to deviate from it would be profanity.

The absurd fashion of the present day of giving an appearance of antiquity to modern Architecture and decoration, by artificial means, is one of the results proceeding from the love of precedent; and the dirt which defaces modern works, out of the affectation of giving them the dusty tone of antiquity, is utterly unworthy of high art. Can any thing be in worse taste than this deception? for, however good the imitation may be, it is sure to be seen through, and the pleasure which the fitness and harmony of composition and materials would yield, is totally destroyed by the deceit, which is generally but too evident.

The consistency of a building depends much upon adequate outlay in its construction, and the suitable application of the materials; and genuine materials, however homely, are preferable to imitative ones, which in the end generally prove the most expensive of all, becoming mean in appearance in a very short time, and thereby entailing the cost of constant renovation of surface. All materials may be improved in appearance by the different methods of working them; and if the pecuniary means are insufficient to have finely-tooled stone, it would be better and more consistent to have rough, in preference to attempting to give a superior character by a material unsubstantial in itself, and purposely deceptive to the eye. Again, if oak or mahogany cannot be used on account of the great cost, what objection can there be to deal?—the latter wood, unpainted, but with any external application which would improve and deepen the tone of the wood, and bring out its natural grain, may be fairly applied: in short, the materials presented for our use in all Architecture should be used in a legitimate manner.

In all composition where variety of form is called in, in aid of the picturesque, the same principle of fitness is essential: the origin and uses of the forms should be clearly marked, whereas departures from uniformity for the mere sake of variety are almost sure to produce a feeble result, because evidently betraying inconvenience in the arrangement of the plan.

The means at the command of the architect, when required to produce a picturesque

edifice, are generally of such a nature that the mere convenient arrangement of plan will give him an outline in itself pleasing, without the least aid from ornamental accessories. It is here that his skill and taste are called into action, to seize upon the points presented to him, and so apply his knowledge of architectural detail as to secure effect by the simplest means. In country residences, it is seldom the practice to place the domestic offices in the basement of the building; therefore these, conveniently arranged, form powerful adjuncts in the picturesque, assisting, as they do, by their subordinate size and character, to connect the building with the adjoining scenery and surrounding landscape; by which the expression of habitableness, comfort, and security, is greatly enhanced, and that pert town-look which is so disagreeable in a country-house, causing it to appear as if intended to have been one in a row of houses, is avoided. By their size and importance, and the situation and decoration of the windows and doors, the principal rooms will sufficiently indicate their uses; and the greater elevation of a portion of the house is in itself a mark of its purpose, while the offices and other subordinate parts are kept low and with a less degree of ornament. Terraces of various heights and extent contribute greatly to carry out architectural character; and even a plain square piece of stone, useful as a termination to a flower border, spreads the composition to a considerable extent, and unites it so easily to the grounds and the landscape, that the mind is gratified with the harmony it produces. Again, the various heights of the roofs showing the different degrees of purpose, the combinations of chimney shafts, some in groups, some single, produce in the whole such a *necessary* variety of form, that with little assistance from the architect a picturesque composition is attained. In all instances professional aid will be required to carry out a pleasing result, yet the judicious application of that assistance will depend upon the study of the true principles of the art; and when such opportunities occur, the skill and taste of the architect can be displayed at a small cost. Although the circumstances here mentioned may, and in many instances do, produce pleasing forms, it by no means follows as a matter of course; for when the situations of rooms are once conveniently arranged on the plan, great difficulties frequently arise in grouping the elevations, and at the same time giving the proper expression to each part. It has been before observed, that in such buildings the necessary size of the principal parts give the leading feature to the eye to fix upon: it then passes by certain gradations of importance from point to point, till the buildings blend and unite with the surrounding scenery, only interrupted in its progress by such breaks and projections or variety of form as will serve to prevent monotony.

The simplest form of composition, as regards external appearance, is that of an uniform plain character; and the whole effect at the disposal of the architect must be bestowed upon the general details, and the variety of form requisite to produce a pictorial arrangement will require all his study. In the example PLATE I., although the whole surface is exceedingly plain and unpretending, there is considerable pictorial effect in the

disposition of the subordinate parts. As regards the general outline, as a whole, fitness is fully expressed, while the different positions, forms, and dimensions of the chimney shafts materially assist in giving variety to the outline. Owing to the slight addition given to its height, the central gable, although smaller than those at the ends, at once arrests and rivets the eye, and is the focus from which all minor parts radiate. The small lucarnes break what would otherwise be a very tame line of coping; and the small windows between the two floors are of immense value in separating the general groups and adding importance to the windows of the superior apartments: these small windows also give great breadth and repose to the surface of the wall, and by comparison, greater apparent size to the house. In this building the difficulties which a plain surface presents have been admirably overcome, and with only a small projection in the centre: each feature appears to have been placed in the proper position for internal comfort and convenience. There has been no straining after effects by false windows, gables, or chimneys; but with sufficient uniformity to satisfy the mind that order and harmony have been attended to, great variety and picturesque effect is obtained by the different sizes, and irregular but proper positions, of windows and other details. Here, too, harmony of form is admirably instanced in the equal angles of the gables, the equal divisions of windows by the mullions; and the whole design is of the most simple and uniform character.

The repetition and succession of the same forms on a plain surface (PLATE II.), simple and regular in outline, tend to produce congruity and dignity, but, without great care, this quality is apt to merge into monotony. In this example the succession of the same forms would soon become fatiguing to the eye, if the projections formed by the bay windows did not interrupt the continuity of lines. The intricacy and richness obtained by the many divisions in the windows, the various forms of the stones of the jambs, and the simplicity of the mullions and transoms, produce a degree of solidity and breadth in the piers between the windows, and increase the value of their relative proportions. Without great shadows from deep cornices and other projections, this building has an equal balance of light and shade by the openings of windows, and small as it is in reality, the door is not only of importance as an entrance to the building, but as the feature different from the rest, and sufficiently conspicuous for the eye to rest upon, and for giving concentration to the whole mass. Without this useful variation from the other forms, the eye would wander from point to point in every direction, and become wearied without fixing upon any object sufficiently distinct in itself to detain it. This door, although of sufficient value in this situation as a secondary entrance, would hardly be sufficient for the principal one; yet I have no doubt that this was the principal entrance to the ancient hall which was originally in this front; but like most other buildings of the period, this has undergone many alterations to suit the improved customs and conveniences of the present time. This front, however, has been the least altered of any, and presents an excellent example of the character and expression of fitness of purpose in an unostentatious form, while at the

same time a great degree of dignity is obtained by the mere necessary features, without any extraneous aid from ornament.

PLATE III. The subdivision of a plain surface into parts of nearly equal dimensions, and in themselves possessing all the requisite features for the expression of purpose, is the fullest extent to which contrast can with propriety be carried; and if the relationship of the parts to the whole be not indicated in a satisfactory manner to the mind, the subject becomes discordant. In this building, although possessing every requisite for its purpose, and picturesque effect, the connecting lines are barely sufficient to give that unity which is so essential for the purpose of establishing the gratification which results from a perfect distribution of details. This is an important defect in the composition, yet there is sufficient variety in the parts to keep up an interest in the mind, and the increased height in the centre gable is enough for the eye to fix upon, while the contrast occasioned by the curved line of the door-arch, and the additional shadow produced by its larger opening, prevent any monotony. The greater number of openings in the window of the smaller gable give that an appearance of weakness; and owing to these openings being so much smaller than the others required for the same purpose, the harmony of the minor forms is somewhat disturbed. The end chimney, although too large, and thereby apt to distract the eye, forms a valuable adjunct in giving picturesque effect to the whole. Altogether, this composition, from its plain and simple character, at once shows that mere utility of arrangement was the object aimed at; yet without causing additional outlay, a greater degree of unity in the main surfaces could have been produced by even a plain string-course continued throughout above the ground story, which simple mode would have united the whole mass. There are many other ways of correcting what may now be considered too great contrast: the spaces on each side the centre division, were windows not required in them, could have, in each, a small panel with a date, a shield, or a motto, which would have the effect of uniting the three parts, and would give greater value to the blank spaces at the ends of the building, by the repose which would then be there indicated; but as the composition is at present the plain surfaces do not produce that effect, in consequence of their being all nearly of the same size, whereby they render the composition somewhat disconnected.

A common form in the domestic buildings of this period was a centre between two projecting extremities (PLATE IV.); and in large mansions the quadrangular space was inclosed by uniting the two wings by a high wall, thus forming an inclosed fore-court; but where the buildings would not allow of this addition, the space was open to the garden or other grounds, which were usually surrounded by a high wall, and frequently on the outside by a moat; in which case the entrance was over a draw-bridge through a gate-house of more or less architectural pretension. Few of these now remain: happily the increased security of the country and the peaceable times in which we live have rendered these defences unnecessary; and although many picturesque subjects have entirely disappeared,

the greater space taken for pleasure grounds, and the advantages gained by the improved arrangements of landscape scenery, are more than equivalent to these losses.

With perfect uniformity in the general outline, this building has great variety; the projecting ends become the prominent and leading features, at the same time that the receding centre, by its width, and the number of features it possesses, is sufficient to attract the eye, although it does not possess any central feature: nevertheless, the somewhat greater degree of decoration here than in the wings, give enough consequence, when, as often happens, internal convenience requires some arrangement of this kind, there is some difficulty as to how far the decoration should be extended, or what should be the disposition of the essential features, in order that this receding portion of the building may attract its due share of attention without overpowering the wings,—parts of nearly, if not quite, equal utility in this building. In this case, while the centre is sufficiently marked as such, the situation of the door of the house is by no means to be undervalued; and the composition of that wing, although with some defects which perhaps do not exist in the original building, is highly picturesque. Still, small as the objection may be considered, congruity of character is not so well attended to here as it ought to be, there being a difference of manner almost amounting to that of style in the divisions of the windows;—those in the gables having no transoms, although they are quite as high as those in the story below them; owing to which, the latter look too much and the others not sufficiently filled up. The introduction of the transom was originally for the purpose of tying or uniting the mullions, in order to give them additional strength; therefore, if they are required in one place in a building, they must be required in another; and as all mental associations should be clearly satisfied, the *harmony of construction* as well as the *harmony of composition* should be strictly complied with, which in this example has not been the case: the window of the lower story is much higher than that of the next, without any apparent reason: the lower division in the first case is more than equal to the full height of the other window, including the transom; so that if a transom was necessary in the latter instance, where the mullions are too high for their strength, they would certainly be required where they are much higher.

Trivial as these objections and reasonings may appear to some, many modern buildings present examples of this want of attention to *harmony of construction* in a much greater extent than this instance. For the same reason, the divisions between the mullions should be of equal dimensions, and the mullions of the same size. Although the vertical divisions of the windows are required to be of the same size in the same building, to preserve strict harmony, the horizontal spaces are more necessary to be attended to in this particular; and there should be no opening in any window without a transom, which would be more than equal to the openings of the transomed windows: this will allow of the variety which necessity and convenience may demand; but the nearer these forms approximate to each other in general character, size, and detail, the more perfect the harmony will be. The

height in the window just noticed is greater than all the others on the same story, and rises immediately from the plinth: this additional size is obviously for a particular purpose. Now had they been composed according to the principles here advanced, the window would have had two transoms, by which means increased consequence would have been obtained, with additional richness and more perfect harmony of form. In PLATE II. the harmony of form and construction in the windows is most beautifully exemplified, and the unity, order, regularity, and continuity, with which the whole is disposed, combine in producing a composition of a dignified and highly satisfactory character.

What is so much required in the example (PLATE III.) to unite the several parts of the composition is here most aptly shown; the string mouldings not only clearly mark the distinctions between each floor of the building, but have the effect of uniting the whole by the continuous band in one perfect mass: in the former instance this is entirely omitted throughout the building, the plinth alone forming a continued line; and the line of the roof, which in most cases constitutes an admirable union in the main masses, is here (example, PLATE III.) totally unconnected in its appearance.

The value of lucarne windows in breaking the heavy masses of roofing, and giving a richness, and, in this instance (PLATE IV.), a necessary importance to the centre object, is here shown; but their position with regard to the lower windows is worthy of attention. In architectural composition, where a symmetrical position can be obtained without sacrificing utility and convenience, any attempt at creating the picturesque by such a disposition of windows as here shown, would be in the greatest degree inconsistent with sound principles of art, and would necessarily fail in producing the satisfaction such forms are intended to create. In this design the point here noticed is a defect, yet one which can be reconciled to reason, because the situation of the apartments of the middle story requires such a disposition; and the long gallery, which was always in the roofs of the old buildings, requires a central arrangement of windows: but it is doubtful if these would have been the positions of the windows if the gallery had not been required; for then, probably, the lucarnes would have been over the other windows, notwithstanding they would not have been central with respect to the wings of the house: yet, if this had been the case, there would still have been the same degree of richness, and that would have marked the position for the eye to rest upon.

The connecting lines of the roof and plinth in this example (PLATE V.), sufficiently preserve the unity of the building, the form of which is similar to the example in the preceding Plate, exhibiting perfect uniformity of outline in the general masses, but extending and uniting with the surrounding objects and scenery by the offices and outbuildings in immediate connection with and continuation of it. The picturesque expression given to this building is precisely on the same principles of fitness as have before been stated; and the uniformity in the projecting wings, and the variety in the centre compartment, are equally the result of convenient arrangement of the plan. From the

massive character given them, the chimney stacks in ancient buildings are equally of a consistent nature; they also mark the positions of the principal rooms by their superior ornament, and tend to add not only to the idea of comfort within the buildings, but are the means of producing conspicuous points in the composition, of the greatest importance to the unity of the design. In many instances of the modern re-production of the ancient art, the want of means, or knowledge, of taste, and probably of invention, have caused these valuable accessories to be represented in the most flimsy manner; and instead of the bold masses which carried the obnoxious smoke high above the roofs, we have every variety of their composition reduced in scale, but preserving the same proportions, in some instances, as their massy prototypes; and even in their best forms they are only a pigmy race, usurping the stations of their giant progenitors. If attention to association is necessary for satisfactory effect, it is as much required in this instance as in any other; or if advancement in customs require that the lofty and sturdy chimney should be no longer used, it is time to apply some other form more suitable to the present wants; but the miserable expedients resorted to for this purpose, owing to the lack of invention in those who have the guidance of such things, have as yet been in almost every instance failures; and owing to the want of elevation in them, the abortions usually designated "Gothic chimney-pots" soon require the aid of the tinman to remedy the defects by adding *always* "a new patent zinc tube, with ramified smoke-ejectors and screw-propeller radiating-self-acting cowl." How many of our modern Gothic mansions have their skyline entirely composed of these purifying enormities! showing how little the principle of composition and the principle of ventilation are understood at the present time.

The simplicity, purity, and harmony, in the details of this example (PLATE VI.), are somewhat destroyed by the want of a more perfect connecting link in the centre division of the building. The same general form of arrangement is here shown as in the two preceding examples, but upon a much more moderate scale. There is a stability in its character, a richness in the numerous subdivisions of the windows, and a breadth of repose in the solid masonry of the walls, and a crispness in the whole, caused by the short lines, angles, and rough tooling of the stone-work, highly picturesque; at the same time the whole building is perfectly uniform, yet the glaring fault caused by the evident want of convenience of arrangement in the plan is not to be passed over lightly: indeed, in many instances, the defects in a design may be turned to advantage in study. Although the centre division up to the roof possesses all the required union with the wings, by the string which passes round the whole building, yet above that it must be clear that great inconvenience must arise from the want of a direct communication on the upper floors: the fact, if such was the case, of devoting one-half of the building to the chief accommodation required, and the other for the domestic offices, although ever so convenient in themselves, does not show a reasonable application of fitness of purpose; and the desire of creating uniformity is gratified to the sacrifice of propriety, if it be proper to give to the superior

apartments a superior expression. If this arrangement was originally intended, this *one* becomes *two* distinct buildings, and the unity which should be obvious in all fine art is effectually destroyed; whereas had an additional story to the centre division been built, the unity of the composition would have been satisfactory to the mind, and the expression of convenience in the internal arrangement would have been effected. It is not unfrequently the case in the modern application of our 'olden' Architecture for errors of this kind to occur: with a great deal in the general detail of a beautiful character, appropriate and harmonious, and while great extent of knowledge in antiquarian lore is shown, the principles of composition as a fine art have been nullified; and the fear of stepping beyond the bounds of precedent has operated injuriously by cramping those energies of the mind which the study of the true principles of art calls into action.

Fitness of purpose, unity of outline, and harmony of detail, material, and construction, are the main principles upon which all true Architecture, as regards convenience of arrangement and consistency of decoration, should be based; and although in many instances in the works of former times this is fully developed, it is not always the case; and it would be absurd indeed, if we carried our admiration of all that is 'genuine' to such extent as to be blind to its defects: rather ought we to look upon such defects as so many diseases in a system, otherwise perfect; and by a strict and searching inquiry into their cause, eventually establish a perfect cure, or rather a remedy to prevent the recurrence of the evil.

The system upon which the art was formerly established was perfect, inasmuch as it was universal: the general principles which governed it were acted upon by all individuals; the various combinations of form possessed sufficient individuality to associate them with a particular district, person, and date; and in the whole system of the Architecture of a nation, there was a *oneness*, if it may be so called, by which its character in after ages is strictly defined. This cannot be said of the Architecture of the present day: few of the works of the present times partake of such qualities of the mind as shall leave an individuality of expression in the Architecture of the nineteenth century; for we do not even attempt really to naturalize among us any one of those styles which we borrow: we are incapable of *thinking* in them, (and that such should be the case is no matter for surprise, however much it may be for regret,) because we never give them that study which would enable us to do so. Hence, professing the most scrupulous accuracy, we are continually committing the most flagrant solecisms; and, tenderly observant of petty rules, violate principles of art without the slightest compunction,—an inconsistency to be accounted for by the fact of its being so very much easier to acquire a knowledge of rules than an insight into principles.

PLATE VII.—The similarity of arrangement, above referred to, in the three preceding examples, is remarkably expressed in this one. They all appear to have been almost the work of one mind, yet possess so much difference as to render them distinct

compositions. In the present subject, as in the preceding, unity as well as uniformity of outline is exceedingly striking; and the repetition and succession of the same forms produce no small degree of impressive dignity, which is further heightened by perfect equality and harmony of details. The defect in this, as in many other buildings of this character, is the blank space in the centre.

In every building of an uniform design, the most proper position to judge of its merits is at a certain distance in the centre, at right angles with the face of the building: in this position, the equal balance of parts enables you to examine the first principles of the design, without being confused by the irregularity which a diagonal view would present; and as uniformity and regularity are the principles of Architecture first to be acquired, when these desiderata are not to be obtained the departure from them should be at once obvious to the mind; as then they would immediately present a reason for that regularity and correspondence of parts, which are natural in what is itself artificial,—merging into the picturesqueness of variety.

By applying these rules to the present subject, it will be found that the composition, in most respects, possesses the qualities of regularity and uniformity, and, consequently, dignity and grandeur, so far as could be arrived at in a building of the limited extent which this design presents. From the position it is properly placed in to examine the subject, the eye is led by the radiating lines of the sides till they terminate in the centre division of the composition; but the very marked division of this centre by the large windows distracts the attention, and, so to speak, absolutely separates the building into two uniform parts, as the door itself is too insufficient in size or decoration to become a distinct and conspicuous feature. This is the more obvious as the gables and chimney stacks also conduce to the enrichment of the sides, and by comparison render the blank space in the centre still more blank: the connecting ties in the string above the windows and the coping of the parapet in this instance are insufficient for their purpose. It is evident that to give this building the perfect character which unity of composition demands, more attention should have been bestowed upon the decoration of the doorway and space over it. After all, however, that blank gives wonderful breadth and repose to the composition, and the fault is that the repose is misplaced.

What has been before observed (PLATE III.) with respect to the value of the connecting lines of the eaves of the roof and the plinths is here confirmed, (PLATE VIII.) In the mere forms of necessity, and in regard to its plainness of character and expression, the design is harmoniously treated; and although the giving a subject of this kind proper and consistent effect has little pretensions to be called art, a knowledge of artistic principles is almost as much required as in a work of the greatest magnitude. For whatever purpose it may be required, every building should be carefully studied; of course, first with respect to utility, next with attention to architectural design; and however slight and insignificant the subject may be, its purpose should be duly expressed in suitable

arrangement and consistent ornament. By following out this principle, the incongruous masses, which are too often seen in modern arrangements, would become pleasing accessories, and would combine in producing harmony and picturesqueness in an eminent degree. It is absurd to say, because a building is to be devoted to a particular purpose, or to be placed in a particular situation, that it does not require any attention to the arrangement of form, in order that it shall not only be fit for its purpose, but create satisfaction as an object; because not only must it be gratifying to those who build, to produce a pleasing form, instead of a disagreeable one at the same cost,—but the contemplation of beauty instead of deformity, enhanced by the natural pride of possession, tends to improve their own taste.

To give a decided character to all buildings of every class, seems to have been invariably the aim of architects in former times, at the best periods of the art; and although in many instances the principles of unity were not fully carried out, there was still an expression of purpose.

The example PLATE VIII. would have been greatly improved in regard to unity, had the three centre compartments been united into one, or the middle one carried up higher than the rest, and made somewhat wider; and this no doubt could have been done without materially affecting the general arrangements of the interior of the house; whereas in their present positions and form they are so much alike, that the whole length of the building, which is considerable, is cut into small parts, which thus produce confusion, although they are uniform, and insignificance,—for they appear almost like so many separate tenements; whereas importance, if not dignity, might have been obtained with the same means. The design is chiefly commendable for its simplicity of form and its harmony of details, and for the absence of all architectural impropriety in the architectural features.

Of the next example (PLATE IX.) much of the grandeur and dignity is destroyed by many of the leading features being nearly of the same size, and mostly projecting from the surface of the general mass without any connecting tie to unite them to it: therefore, however pleasing the various forms of the semicircle and semi-octagon may be in themselves, in the situations here shown they become of too opposite a character, and destroy harmony by too violent a contrast. The semicircular windows,—in themselves very ill placed,—are the only parts of the composition bearing this opposing character; for in no part is there a form of a like nature to carry up the eye from them, and thus unite them with the rest of the design; although some repetition of the like form, in the minor details and in different positions, was essential for the preservation of the unity of parts and the harmony of the whole. The contrast produced by those windows, is, besides, rendered the more offensive and violent by the curved roofs; and as the string mouldings and cornices are also confined to them, the whole of the circular projections are perfectly distinct features, without the least connection with any other part of

the building. In PLATE II., the value of the connecting lines of the string mouldings is at once established by their union with the projections, and they give a compactness and bond to the design, which are very much wanted in the one now under notice. The various gables produce a pleasing effect of variety and picturesqueness against the surface of the roof; but the effect of the whole design would have been greatly enhanced by the introduction of string mouldings between the floors. Equal objection does not exist to the forms of the octagonal projections as to those of the circular ones; since the straight lines, although placed at different angles, produce variety without destroying the harmony of form. In comparing this design with that in PLATE II., it will be evident at a glance, that although they are both buildings of the same extent and character, the one, by the simplicity, succession of parts, order and regularity, possesses more of artistic character than the other; which being subdivided into so many parts of nearly equal sizes, but of various forms, becomes confusing to the eye,—that continuity of design being interrupted, which is so necessary to good composition.

The variety of outline which is caused by the convenient arrangement of the interior of a building is usually considered to be the foundation of the secondary quality in Architecture as a fine art, which is understood by the term picturesque. However secondary it may be considered, this quality becomes obviously, as regards the fine art, the first principle in the arrangement of plan, wherever usefulness takes the place of uniformity. It has been before stated, that the nearer the design approaches to uniformity, the more perfect will be the harmony of its forms; yet there are many instances where the balance of parts and uniformity of outline would be almost the reverse of agreeable, as where the buildings are upon a small scale, and entirely devoid of ornament, in which case the show of studied regularity serves only to render plainness, meanness, and dull insignificance; whereas, decided irregularity, apparently occasioned by accident or necessity, is almost sure to produce something to interest the eye: consequently, in such compositions, all effects must depend upon the accidental positions of the main portions of the subject, and the irregularity exhibited in the construction. This irregularity may be obtained by the convenient internal arrangement, without any affectation or distortion of forms, and detail may equally without affectation be made to aid the picturesque.

The example PLATE X. has little pretension to architectural character in regard to its details; yet, by the variety of forms, and the evidence of its having been constructed in this manner for the convenience of arrangement alone, renders it a subject worthy of some attention. The small window in the gable appears to be the central point of attraction; and the other openings, which carry the eye to the whole surface of the building, unite it with them. In the same way, the masses of wall and timber framing, although greatly intercepted by each other, carry the eye from one point of harmonious material to another. Again, the massive chimney shafts form in themselves prominent features in the combination of the picturesque, and are, at the same time, sufficiently connected with the main building

to form necessary adjuncts: they are, too, exceedingly valuable in assisting to break the long line of roof, which would be otherwise monotonous. It cannot be denied that this subject is, architecturally, capable of great improvement; but the object here has been merely to call attention to some of the leading points which invest it with its picturesque character.

The example PLATE XI. is another subject in which the accidental circumstance of arrangement of plan has been productive of a simple picturesque effect more generally pleasing in its character, owing to the unity of outline in the main subdivisions. Although this building no doubt might be considered of a character quite unimportant in an architectural point of view, this should not be the case; and the fact of the neglect of study in these simple subjects has been the cause of much of the whimsical, flimsy, and absurd combinations which we constantly observe in the attempts to improve the architecture of rural districts. In most cases, the assimilation of form, which is so necessary to preserve the association of fitness and harmony in these places, is subverted by the trim detail and misapplied ornament belonging to buildings of higher architectural character. To decorate a mere labourer's cottage with enriched verge-boards, traceried windows, and heraldic bearings which cannot belong to him, causes him to be deprived of many internal comforts which the proper expenditure of money would have produced: and this is so evident to the eye, that it might be expected to produce remarks upon the ostentation on the part of the landlord, rather than complimentary admiration of his attention to the comfort and convenience of the tenant. How much more agreeable, and satisfactory to the mind, buildings of this character would be if *greater* attention were paid to the suitable arrangement of apartments, rather than to an undue and unnecessary display of architectural details! Such display does not tend to the advancement of the art in the least degree, but rather produces the opposite effect, from its tendency to subvert good taste.

In the example, PLATE XII., the pictorial effect is exceedingly striking; and the contrast in the dissimilarity of the gables, although of a decided character, is rendered less obtrusive by the prominence of the chimney stacks. The building itself is a mere subject of convenient application, without a single feature forced into it for the purpose of producing the effect which it possesses. The harmony of form in the details,—the simple variety of the general form,—the proper application of materials,—the correcting line of the eaves of the roof, are all appropriate; and the lucarne window, and substantial chimneys, give that contrast and importance which are so conspicuous in uniting the whole into one group of a highly pleasing and picturesque nature.

In the example, PLATE XIII., the principle of the convenience of arrangement, independent of the uniformity of outline, (which has been pointed out as one of the true principles of Architecture,) is shown in a manner too striking to require further comment. What has been said with respect to the harmony of construction in the details, is well exemplified in the windows; and the utility of their positions at once gives them

picturesque expression, and prevents monotony. The entrance door, and the window over it, have labels to them, which add very much to their effect by the crispness of the shadows which they produce. If labels had been placed over all the windows,—and the degree of ornament the building generally possesses seems to warrant this additional decoration,—much of the tameness which is now seen in the large windows would have been obviated; and the return ends, or knees, of the label, would have tended very much to produce a sparkling effect, which these parts very much require. With great simplicity of general outline, the projections of the more important features, the variety produced by the gables, chimneys, and pinnacles, render the subject satisfactory, as one possessing great architectural propriety and much agreeableness of composition.

The great variety of disposition in the masses of the example, PLATE XIV., and the perfect harmony and unity of the details, render that subject striking in the greatest degree. Although this variety appears at the first glance to be carried to a very great extent, yet, upon closer examination, it is evident that there is great uniformity in the general masses, and that the variety which is so apparent arises principally from those useful accessories of comfort and the picturesque,—the chimney stacks. At the same time, it must not be overlooked that the great prominence of the tower, and the projecting bay at the other extremity of the building, are points that mainly contribute to the general good effect. The striking contrast which a tower presents when rising immediately from the surface of the ground, is frequently of so violent a nature as to render it even painful to look upon; but when there is something sufficiently marked and distinct in itself, so as the eye may gradually be led from the horizontal to the vertical character of the lines,—even be it by any barely visible objects,—the continuity of the composition becomes pleasing, and the solidity and stability of the form is at once satisfactorily determined.

In the example now under notice, the connecting garden wall, the steps to the house, and even the plinth, small as it is, produce this desirable effect: of course the accessories of scenery, which are shown here to produce this bond of union, should never be relied upon for uniting architectural details. However beautiful landscape may be in itself, it must be considered more as matter of costume,—a beautiful dress to set off that which should be perfect and beautiful without it. Therefore it is necessary that all architectural composition should be perfect in itself; and the only bond of union with nature which it can legitimately possess, consists in its evidently firm and solid connection with the ground the edifice stands upon. As the stem of a tree appears to spread and unite with the surface of the ground, so should buildings present the appearance of being connected, at least in this one respect, with nature. Towers with spires and buttresses gradually tapering upwards show this satisfactory union in a most beautiful manner: it is this blending of forms which gives such a charm to mountain scenery, and the connecting points give it the appearance of extent, which perhaps it does not in itself possess. So in Architecture, the blending with the ground should give the appearance of extent by suitable masses,

in piers, terraces, outbuildings, walls, or even more rude and simple forms, but with such a limitation that the eye should not be wholly taken from the main object.

It has been before remarked, that all architectural composition should be perfect in itself, without requiring any aid from other and extraneous objects. When the convenient arrangement of buildings requires their extension beyond the main features, their combination with them is of equal importance in point of design; and the absurdity of creating a building in an ugly form, because it is to be, or can be, hid by a plantation, must be apparent to the most uninitiated.

The exceedingly picturesque character of the next example (PLATE XV.) is very beautifully expressed. What has been said respecting the blending of the horizontal with the vertical lines, is here illustrated; and the line of the plinth is sufficient to prevent the abrupt deviation from the one to the other: the doorway, too, in this position, is of great value in breaking the line, and at the same time forming a point between the opposite lines which in itself attracts the eye, and makes the union more gradual.

The smaller buildings in this composition are evidently additions of a later period, and the point of separation is clearly marked, showing their subordinate character. The difference apparent in the heights of the floors, too, greatly aids this distinction, and, by so doing, enhances the importance, and even dignity of the principal building: the evident contrast again in the materials is effective, and the pleasing forms and the variety produced by the outline of the lesser building, give it an unpretending and picturesque character. Although evidently two distinct compositions, erected at different times, and formed of different materials, the two buildings belong to one and the same system of Architecture, and the continuation of it in the same spirit as in the preceding period, is exemplified in a most pleasing manner, notwithstanding the materials of the later work are of a much inferior character; but however inferior they may be, they are undisguised, and do not assume more than their proper station.

Pleasing as the effects produced are in many instances, in buildings of timber and plaster, and durable as they have been, their application at the present day would not be desirable, unless other material were not to be obtained, and unless the timbers could be used of such strength and dimensions as would evidently give an expression of great durability. It is difficult to say what kind of material should be used in all Architecture, as there may be many circumstances of locality or convenience which require the use of the very material and mode of construction objected to: these are circumstances over which the architect has no control; his object must be to compose out of the materials presented to him the best forms which the principles of his art would dictate.

PLATE XVI. offers another of those subjects of moderate extent, but of varied and picturesque outline, which depend only upon the forms of mere necessity for their effect. Subjects of this nature are eagerly sought after for the study of the picturesque, and as such is their appearance to every eye, they have been delineated, and published in all forms,

and have become precedents for what are no more than fantastical affectations when dragged into modern design: but how seldom do we see buildings of this class erected at the present time upon the proper principles of fitness! how seldom do they become part of the property upon which they are built, by their firm position and gradual union with the ground!

PLATE XVII. is an example of the class of buildings which at the present time appears to be considered either altogether unworthy of the architect's attention, or else requiring to be treated as mere fancies, tricked out in borrowed plumes,—unappropriate in themselves and expensive in their execution. Perhaps with the lack of decoration least fault is to be found, as being too insignificant for notice; yet surely when the cost of good forms exceeds in such a trifling degree the cost of bad ones, the pleasure to be derived from viewing the one must more than fully make amends for all difference of cost. Indeed, it may be doubted whether the desire for better forms for the humbler dwellings has not been destroyed by the absurd productions and misapplied precedents which are so frequently seen in the modern buildings of this class; whereas, without any aid of extravagant and unmeaning ornament,—without any distortion for the purpose of presenting features in what are intended to be picturesque positions,—and without stepping out of the bounds of mere necessity, this humble building evinces a large share of the simple picturesque.

PLATE XVIII.—Picturesque in its character, although defective in its minor architectural details, this Tower is a subject not unworthy of notice, and serves to illustrate the remarks upon the gradual connection between the horizontal and vertical lines. The contraction just below the turret, and the spreading out at the base, and the union there with the adjoining roof, tell admirably; but the sloping line of the roof, terminating in a point, leads the eye too immediately to the chimney, and distracts the attention; whereas, if this line had been vertical, and had formed part of a group of chimney stacks, there would have been a greater portion of harmony preserved in the minor forms, and the similarity which would then be presented would thus carry the eye by easy degrees to the subordinate features. The lines in the eaves and the ridge of the roof also require assisting in the same manner, in order to unite the whole subject more completely. Although the chimneys break the line of the roofs in some degree, they are not sufficiently prominent for that purpose, though they may be sufficient for all the purposes of internal convenience. It is in these things the architect meets with difficulties, and it is here that the mind must supersede the machine.

For the purposes of General Street Architecture at the present day, the application of any one of our mediæval domestic styles is almost hopeless, not to say impossible, so strongly do modern habits of living, modern ideas of comfort, and modern building regulations, all militate against the adoption of the forms and qualities that constitute its original characteristics. In fact, a good deal of what renders existing examples of it so precious in the eyes of antiquaries, so attractive to those of artists, is either not attainable,

or else no recommendation in itself. In the first place, the charm of positive antiquity, which often invests with interest what would otherwise possess none at all, must be utterly abandoned. What would be valuable as a relic becomes paltry as a counterfeit,—the oddity, the strangeness, the curiosity of the thing is destroyed. As little, again, is that species of the picturesque to be thought of which arises from accident, neglect, or decay, and which, though a high merit in an artist's estimation, certainly depreciates the buildings themselves. Nor are the defects to be got rid of without the beauty being destroyed at the same time, for what showed before as picturesque would often be rendered quite insipid by being ill-applied to modern purposes.

A style sufficiently suitable for modern street houses may perhaps be modelled upon, or rather *elaborated* out of, such ancient examples as are still to be found; but this is difficult to attain, as a corresponding change of style ought to take place internally, and impress its character upon the decorations and furniture of the rooms. Therefore it is matter of great difficulty to form a style for such purpose that shall be consistently and carefully studied, without which any attempt would end in complete failure.

To take up successfully ancient Town Domestic Architecture at the point where it was abandoned, as we can that of the country or that of ecclesiastical buildings, would be no easy task, and perhaps, at the present time, few would venture to do so: considering the restrictions by which it is surrounded, the difficulty of its application will be sufficiently evident from the two specimens of it here introduced.

The first of these, PLATE XIX., partakes of the simple uniform character in its general outline, but the projection of the central window upon a corbel, the large gateway and window over it, and the effective breaks in the line of roof, render the design exceedingly picturesque.

In various parts of the country there are ample remains of the class of Architecture exhibited in PLATE XX., which would serve as studies of character and effect for Street Architecture, but it would not only destroy all the pleasure we now derive from their contemplation merely to build in imitation of them, but in every instance such proceeding would be almost sure to prove abortive. In a vast town like London, where the Street Architecture is mostly founded in mere utility, and the necessity of preservation from fire and other things have required certain laws that limit and curb any flights of fancy an architect might be hardy enough to project,—the limitation, in the first instance, to a very small “frontage,”—prohibitions, as the introduction of projections, cornices, eaves, and bays,—together with regulations as to widths of windows, have rendered the Street Architecture of London little more than a mere nonentity—lines of brick walls with square holes in them;* and whatever decoration, if it may be called such, is bestowed upon the

* It must indeed be allowed, that of late years some degree of attention has been paid to external appearance in street houses, but, for the most part, with very little taste. From utter blankness we have, in many instances, run into the opposite extreme of coarse

houses internally, is left in the hands of the grainer, paper-hanger, and plasterer;—the one gives you *his* ideas of mahogany, oak, or other expensive woods, the other of his acquirements as a decorator, and the plasterer inflicts upon you some of those elaborate contortions ycleped classical ornaments, which have been reproduced from the same moulds for years: each has his peculiar notions, and as probably they are unfettered by any master-mind to point out the proper course for them to pursue so as strictly and correctly to carry out the arts of which they are the masters, the result is the strangest conglomeration of styles, dates, and forms that can easily be conceived.

The neglect at the present time of the true principles of art, as practised in former periods, has converted the architect into a mere builder, and no sooner has he finished the shell of the fabric than his office is usurped by the decorator, who, from his inattention to the principles of composition in any art, relies upon the magic influence of high sounding names and the never failing authority of “the fashion,” and blinds you with a heterogeneous mass of gaudy colours, unknown monsters, and figures dotted about in every direction, to the total destruction of any thing like architectural meaning or propriety.

The harmonious combination of small parts in the Architecture of the mediæval period is one of the leading principles of its beauty, by creating variety and intricacy as applied to the picturesque, and succession and order as conducive to intelligibility and consistency. The necessity of the use of the materials of a particular country was the foundation of the elementary principles of the art; and instead of bestowing their labour and skill on bringing from distant places and applying large masses of material to their works, the mediæval architects adopted in most instances the practice of using the materials of the district, and of rendering their art subservient to the proper application of those materials ready to their hand. By these means *harmony of construction* was always preserved; and where a continuation of stones was found requisite to cover a space, the arch form was used, as it is fair to presume, that although a stone of sufficient size might have been procured for this purpose, the strain would be so great as to rupture the material, and therefore evidently show its misapplication; whereas the concentration of strength, in the use of the arch, by the compactness and solid application of the small parts, is evidently satisfactory to the mind. Again, if a large stone is sufficient in strength to cover a large space, it is evident that the combined use of a number of stones in a smaller opening is not required for security; and the additional labour bestowed in their formation would be an unnecessary expenditure of means. This affords another proof of the necessity of attending to nationality of character in Architecture, because the introduction of an art which cannot be applied to the works of the particular country, must occasion the having recourse to the most inconvenient and bungling expedients, in order to overcome the

and vulgar tawdriness; and even where better taste is shown, what would be pleasing elevations if confined to the width of two or three frontages, are stretched out till they look as if they were manufactured and sold wholesale by the “piece.”

difficulties which must unavoidably present themselves. A reference to a single subject of this kind will be enough to establish this position.

The horizontal character which prevails in the Temple Architecture of the Greeks has been the fashionable style of art, during a short period at least; and the unsuitableness of the native material for the purpose of preserving the character of the art, has been the means of introducing the appearance of unsound and false construction. In nearly every instance where this style of art has been applied, the architrave, instead of being one stone evidently firmly resting upon the two columns, which would be its natural support, is composed of three, and in many cases more pieces; one placed over the centre of each column, and projecting at each end far beyond the line of the shaft to form an abutment for the centre or key-stone. There would not be any ground of objection if the joints or points of contact between the stones were evidently radiating from some certain centre, and thus clearly showing its perfect and secure construction; but this is not the practice: instead of radiating, the lines are perfectly vertical, and the lines of construction are purposely concealed in the centre of the stones. Thus is presented the extraordinary appearance of a massive substance being held in its position by mere attraction, and the false principle of having a stone in such a situation is painful to the mind. The absurdity of endeavouring to introduce a style of art which cannot be applied without such unphilosophical expedients being resorted to must be apparent.

By a strict adherence to harmony of construction, and by the application of the materials to this end, the harmony of form would be established to a very great, if not to the fullest extent; and *intricacy*, which may be considered the bond of union between tame uniformity on the one hand, and confusion on the other, and which engenders curiosity, would lend its aid in producing a picturesque whole, if left to the guidance of good natural taste and invention. Little real advance of any kind can, however, be anticipated for our art until it is applied more artistically, and made an æsthetic study; for the title of Fine Art claimed for it, throws more of reproach than honour upon those who follow it merely as a mechanical one, with the most perfect indifference to its interests as a fine art. There are some who may say that, after all, taste is mere matter of opinion: undoubtedly; and that, not only as regards Architecture, but the other fine arts also: but such reasoning would be equally applicable to art itself, and therefore we should arrive at the conclusion that it is what we can very well do without.

In one respect, indeed, there is very little difference between good and bad taste in Architecture, they being so much alike in cost; or if difference there be, the recommendation of greater economy is more likely than not to be on the side of better taste; since good taste will never attempt to do more than available resources will allow to be done well,—if not so well as more favourable circumstances would have permitted. It is frequently only the “merest trifles” that make or mar a design,—that rescue it from, or reduce it to, commonplace. Why then are not those “merest trifles” attended to? Buildings erected at one

time have been applauded by the public, which at another have been regarded with contempt and derision; and some works which have been spoken of as future prodigies when first begun, have been found to be at best, when finished, but mediocre productions, owing to the public having advanced in the interim a step or two farther, and obtained a better insight into art,—its powers, its duties, and its requirements. In proportion as the public becomes more enlightened, it will become more fastidious, and less capricious,—less tolerant of mediocrity, and more exacting in the display of real artistic quality in all productions which profess to belong to art. As the public comprehend and appreciate the value of the æsthetic in Architecture, it will not accept the mere showy tinsel and common-places of design as architectural composition; but in whatever is so called, will expect to find character, sentiment, expression, and effect, all proper to the individual occasion and subject, however limited the subject may be in itself. Then, and not till then, will Architecture be fairly re-instated as a fine art,—as such, be pursued,—as such, encouraged. At present, design in it is reduced to little better than a system of legalized plagiarism, under the specious name of regard to precedent and authority,—the trammels that limit the mind to the small compass of a mechanical instrument.

Let us hope, however, that our veneration for precedent will at last induce us to follow the example of the architects of the mediæval period, and to claim upon their authority for doing so, the privilege of thinking for ourselves,—“of embodying our own conceptions in our own fashion, and of imitating antiquity by being with equal distinctiveness true to our own times, wants, and ideas;” in a word, the privilege of being not mere Mimics but ARTISTS, taking for our motto,

“IMITATE BY EMULATING.”

LIST OF PLATES.

- I. Passingworth, in Waldon.
- II. Chequers Court, Bucks, restored.
- III. Ote Hall, Sussex.
- IV. Tanners, in Waldon, Sussex.
- V. West Front of Riverhall, Sussex.
- VI. At Harrold, Bedfordshire.
- VII. At Yaverland, Isle of Wight.
- VIII. West Front of Plumpton Place, Sussex.
- IX. Packshill, Sussex.
- X. Ewehurst, Sussex.
- XI. Drenswick Place, Sussex.
- XII. Hammond's Place, Sussex.
- XIII. North-east View of Brandeston Hall, Suffolk.
- XIV. East View of Derm Place, Horsham, Sussex.
- XV. Mr. Clutton's, Cuckfield, Sussex.
- XVI. Seddlescomb or Selcomb Place, Sussex.
- XVII. At Lincoln.
- XVIII. Cookham Tower, Sussex.
- XIX. At Lincoln.
- XX. West Gate, Peterborough.



F. B. L. del. from a Drawing by S. J. G. 1840

F. Bedford, Litho

KARSLINGWORTH IN WALDON.

Published by John Weale, 53 High Holborn, London, 1840

Printed by Stansfeld & Co.



F. B. Lamb, Architect.

F. Bedford Litho.

QUEEN'S COURT, BUCKS. RESTORED.

Enlised by John Weale, 59 High Holborn, London, 1846

Printed by Stanage & Co.



F.R.L. del. from a Drawing by S.H. Grimm

F. Bedford, Litho

1846

Published by John W. & H. High Holborn, London, 1846

Printed by Standish & Co



F.B.L.J. from a Drawing by S.H. Graham

F. Bedford, Litho

UNIVERSITY OF MICHIGAN LIBRARY

Published by John W. & J. S. High, Holborn, London. 1846

Printed by Standish & Co.



F. Bedford, Litho.

Printed from a Drawing by J. H. Grundy

THE HOUSE OF COMMONS

Published by John Weale, 58 High Holborn, London, 1846.

Printed by Stoddage & Co



F Bedford litho

F B Kent & N del

Picture of the Wrecks, as seen from the Wrecks, East of the

Page 17. *Marine*



E B Lamb Arch'd

F Bedford, Litho.

AT YARRELAND TAVERHAM

Published by John Weale, 59 High Holborn, London. 1846

Printed by Mansel & Co.



E.B.L. del from a Drawing by S.H. Grim

F. Bedford, Litho

THE HOUSE OF SEVENTH STREET, 1846

Published by John Weale, 59 High Holborn, London, 1846

Printed by Stansfeld & Co





240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



E. Beddall del.

E. Beddall sculp.

WEHURST, SUSSEX

Published by John Weale, 59, High Holborn, London, W.C. 1

Printed by Standedge & Co.



E. L. L. del. from a Drawing by S. H. Grimm

T. Bedford, Litho.

SPECIMEN FLOOR ROSES X

Published by John Wale, 59 High Holborn, London, 1846

Printed by Stansfeld & Co

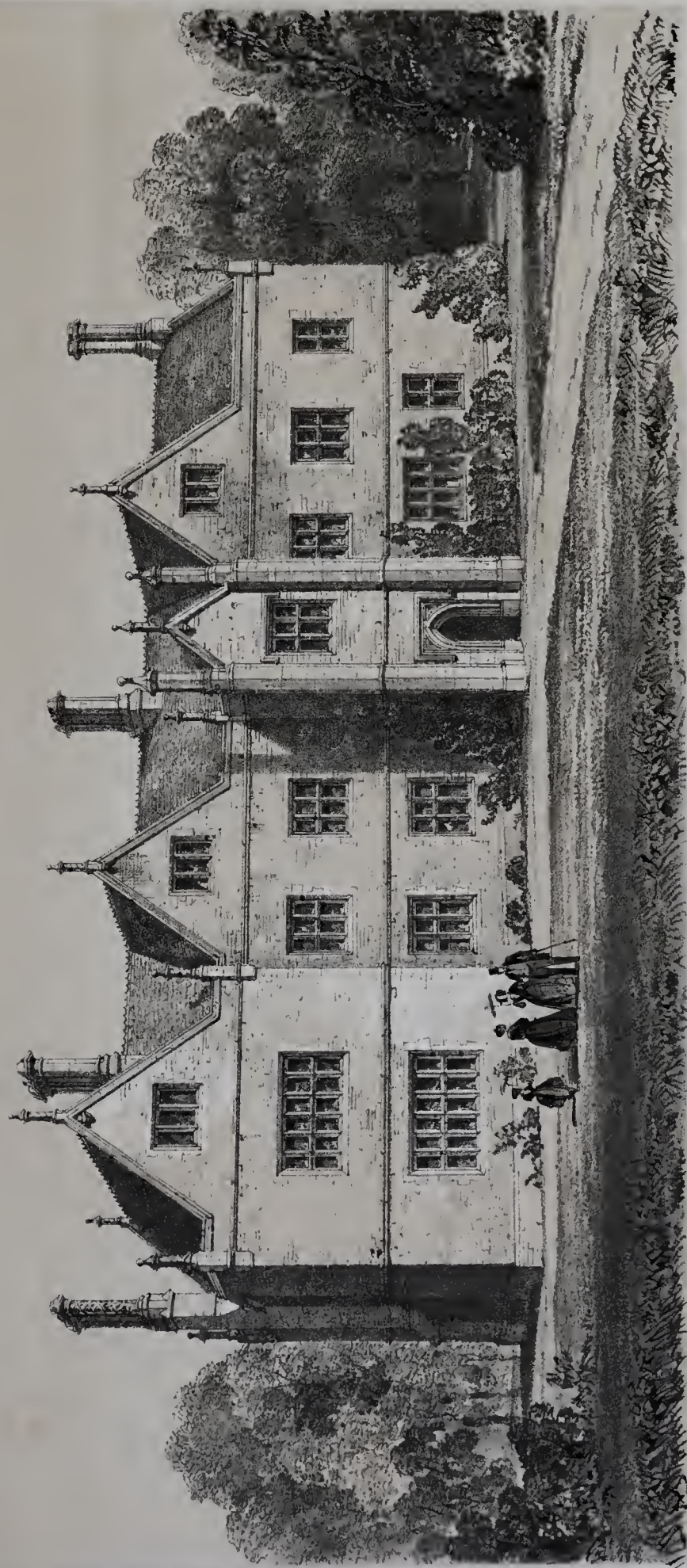


E. B. L. del. from a drawing by J. H. C. sculp.

J. Bedford, Litho.

Published by John Weale, 89 High Holborn, London, 1844.

Printed by Stansfeld & Co.



E. B. Lamb, Archt. del.

F. Bedford, Litho.

14. 11. 1840. 11. 1840. 11. 1840.

Published by, John Weale, 59 High Holborn, London 1840

Printed by Standidge & Co



A VIEW OF NEW PLACE NORTHAMPTON

Published by John Weale, 59 High Holborn, London, 1840

Printed by Stodrige & Co



E.B.L. del from a Drawing by S.H. Grimm

F. Bedford, sculp.

Printed by John W. & Co. 53 High Street, London, 1846.
Printed by Handley & Co.



E.B.L. del from a Drawing by S.H. Grimm

F. Bedford. Litho

Published by John Wode, 59 High Holborn, London, 1840.

Printed by Sanderson & Co



E. B. Lamb, Archt del

F. Bedford, Litho.

AT LINCOLN.

Published by John W. & Co., 59 High Holborn, London, 1846.
By order of the Trustees.



Edinb. from a drawing by J. H. G. G. G.

T. B. B. B. B.

EDINBURGH TOWER HOUSE
 Published by John W. & Co. 38 High Holborn, London W.C.1
 Printed by Sanderson & Co.



F. Bedford, Litho.

E. B. Lamb, Archt. del.

Published by John Wootton, 58 High Holborn, London, 1846.

Printed by Stansfeld & Co.

1. 1941, 1942

Published by John Weale, 59 High Holborn, London 1846.

Printed by Standish & Co.

Special 90-B
folio 7555

11/15
100
100

